ADVERTISEMENTS.

BAZAAR PANCLIBANON, 58, BAKER-STREET, PORTMAN-SQUARE.—KITCHEN RANGES, STOVE GRATES, FURNISHING IRONMONGERY.—The stock of this vast establishment has been removed, with an extensive addition of every description of domestic furniture, newly found by the Bazaar Directory Department. Every requisite usually found in a Bazaar, Ironmonger's, Cutler's, Oilman's, Grocer's, Iron, or Tin, of first-rate quality, for the future being marked in plain figures for READY MONEY. Kitchen ranges and cooking apparatus upon improved principles, including useful and modern improvements. The higher class of furnishing ironmongery, enlarged assortment of register and stove grates, fenders, and fire-irons to match, with fenders and fire-irons to suit, in steel and black metals, with chasings and devices to correspond, suitable to drawing and dining rooms, libraries, halls, and chambers, in various styles of ornamental embellishment now in vogue, and of improved modes of construction, calculated to insure safety with economy.

A very large assortment of baths, of sound make, and adapted to all purposes of health and comfort; comprehending shower, plunging, and vapour baths; these proper to the owners, with hip, foot, and hip-sea baths, and peculiar shapes convenient for embrocation; among these enumerated, are varieties fitted with practical improvements for the ready application of this valuable resource to the invalid, or in cases of sudden indisposition.

A comprehensive column has been added to receive a new stock of the Bazaar Japanned ware for the tea table, including papier maché and iron tea trays of great beauty of design, and tasteful display of ornament. Tea and coffee urns and coffee machines of the best quality, of London make, comprising every useful improvement in these articles.

The services in Britannia metal, of superior quality, and in complete variety of shape and pattern. A costly display of plate and electro-fluted British plate of peculiar elegance of design and execution, chiefly work from silver models, together with cases of spoons, forks, and caddies, knives and forks en suite, to which may be added table and gravy spoons, soup ladles, fish knives, slicers, with the more commonplace articles proper to the dining table. Turbot and vegetable dishes and covers; squares, round, and oval covered dishes; epergnes; cruet stands, &c. &c.

The stock of wire work is the largest in the kingdom, and comprises every variety requisite for the hall or verandah, conservatory, terrace, or room window. Trellis work, trainers, baskets, arches, trophies, and screens, of new and fashionable designs, and of first class workmanship.

Every article is plainly exhibited, with the ready money price affixed, and one or two of the best make.

BAZAAR.—SINGULARLY BEAUTIFUL HISTORICAL GROUP IN MAGNIFICENT ARMOUR.—The splendid Royal Cot in which the Prince of Wales and the Princess Royal of England, the King of Prussia, with his Queen, Lin and the Consort, modelled by Jacques, of Cannon, expressly for this exhibition; the gorgeous robes in which they are represented were actually worn by them at the period of their coronation. George the Fourth in his regal and splendid Coronation Robes, designed by himself, and executed by Stultz, of Conduit street, richly embroidered in gold, silver, and blue imperial velvet, richly embroidered in gold, by eminent artists, at an expense of 18,000l. This dazzling spectacle is seen in a spacious hemicycle of costly architecture, splendidly wrought in carvings and gold, from one lately existing in the Palace of Carlton House, and is acknowledged to be the most evidence of light ever offered to the British public. Admission One Shilling. Open from Eleven in the morning until dusk, and from Seven until Ten.

Madame Tussaud and Sons' Bazaar, Baker-street, Portman-square.

BAZAAR CARRIAGE DEPARTMENT, BAKER-STREET, PORTMAN-SQUARE.—An immense variety of every description of new and second-hand Carriages are constantly on sale, in the spacious galleries of the Bazaar, at very reduced prices; most of the new Carriages being converted for twelve months. Purchasers may place the greatest confidence upon their being of the best materials and workmanship, by highly respectable builders. Carriages are sold by auction on the first Friday in the month, during the season.

BAZAAR SADDLERY DEPARTMENT, 58, BAKER-STREET, PORTMAN-SQUARE.—HARNESS, SADDLERY, AND HORSE CLOTHING.—Every article manufactured in this establishment, being sold at the lowest price, consistent with the best quality of materials and workmanship, will be found to be 20 per cent. under the usual trade charges.

PRESERVATION FROM COLD AND WET.

HALL & CO. invite attention to their invaluable INDIA-RUBBER GOLOSHES, which most effectually preserve the Feet from Cold and Damp, and are neater, more durable, and cheaper than the most superior Goloshes or Clog ever before offered.

COMFORT AND EASE FOR THE FEET

Are ensured by their Patent Transpiration Cuticle or Leather Cloth Shoes and Boots, as being the softest, easiest, lightest, most elastic, and comfortable for Tender Feet, arising from whatever cause. These qualities they retain to the last. They are also adapted to all climates, and are as durable and cheap as those made of any other material.

Their Patent Cuticle India-rubber Spring Boots explicitly supersede the use of bandages, straps, ties, laces, or other fastenings, and afford the most complete security and support to the ankle.

PROTECTION FROM THE STORM

Is afforded by their Portable Waterproof Dresses. The Gentleman's Dress, comprising Cape, Leggings, and Hood, may be packed in the pocket of the coat-pocket. The Ladies' Mantean Overcloak, effectually shelters the person and dress from injury, and may be folded and deposited in the reticule. These dresses never retain moisture, and are impervious to rain, snow, or hail.

Gentlemen's complete Suit, One Guinea.

Mantean Cardinal for Ladies, 12s.

HALL & CO., Sole Patentees, Wellington street, Strand, London.

PATENT GAS and LAMP CHIMNEY.—COGAN'S ECONOMIC ELONGATOR, secured by her Majesty's Letters Patent, is superior to any hitherto introduced to the public, as it gives a more brilliant light, and so effectually prevents smoke, that Gas may now be introduced into the best furnished apartments, without fear of injury to its adornments. Lamp-shades, chest-of-drawers, and others, will find it worthy their adoption. Common Lamps, with this simple chimney, and Sperm Oil, inferior oil, will give light equal to the Gas, and without smell.

Proprietors of gas-works, gas-fitters, gas-dealers, and others, desirous of becoming agents for the same, will please to make early application to E. COGAN, 63, Lombard-street, where the trade may be supplied with lamp and gas glasses, as well as with the figure glasses of every description, cheaper than at any house in London. Priced lists of nearly 300 improved patterns of gas glasses will be sent to any part of the kingdom by forwarding the address.

French and English fancy glass, &c., ornaments, Chinese

BUILDERS' COLLEGE, LONDON.—To PARENTS AND GUARDIANS.—Mr. HANSOM, Architect of the Birmingham Town Hall, &c. &c., has associated with his practice an Institution to give enlarged facilities to students in Architecture and Architectural Engineering; and to form a superior class of Architectural Sculptors, Carvers, Modellers, &c., to be engaged in his own office and works until competent to practise a liberal and lucrative profession.

It has been Mr. Hansom's study to lay down a plan for the instruction of architectural decorators and furnishers, which shall combine the advantages of the school, the office, and the workshop; so that general education, professional training, and handicraft skill may be acquired and perfected together—that the benefits of college discipline, and residence of systematic tuition under proficient masters, of lectures and examinations, and of constant familiarity with books, models, and works may be united in one establishment.

Pupils are eligible at the age of fourteen and upwards, and are articled in the usual manner as apprentices. The terms are moderate, and with other particulars, may be known on application at the office, 27, Foley-place, London.

The importance of a system of education as above proposed, it is scarcely necessary to point out. While other callings and professions are crowded, those to which this Institution principally refers are but rarely, and in many instances, imperfectly practised, and the demand for proficients is every day wonderfully on the increase. In proof of this, we need only to advert to the evidences of the growing public taste, and to note the tone and temper of the professors and patrons of architecture. Witness also the ornamented character of our public and private edifices, the restoration of ecclesiastical structures, and the building of new ones, on a munificent scale; the late fearful ravages of fire, causing the necessity of a large amount of rebuilding and fitting, most probably, to the remodelling of most of the large cities of Europe. All these circumstances tell how important it is that a school should be founded, and a body of professors formed to fill up the vacuity in that section of art which lies between the mere constructor of buildings, and the architect and engineer who gives the plan of the structure.

In fact, it is only in obedience to that law of general movement which characterizes these times, that the institution in question has had its birth—the universal voice calls for advance—the arts of design are to be revived, and the debasement of centuries cast off. Schools are being established under government patronage, and mechanics' institutes were but a phase of progress—the thirst for knowledge has been stimulated, but not gratified. There remains, then, to be formed an institution wherein the theory and practice of art may accompany each other; and this is proposed by the Builders' College.

Thus, while the pupil will be made familiar with the best examples of ancient and modern decoration by means of books, drawings, models, and the inspection of buildings; while he will be instructed in the principles of design, and in the science of construction upon which they depend; while he will be made a skilful draughtsman and colourist, he will be trained in the handicraft arts, so as to be able to produce the works themselves, the objects of his study and investigation.

But in addition to all this, it is necessary that he learn so much of practical mechanics, mathematics, and of experimental and natural philosophy, as to be guided in his art by the *rationale* which these supply. Mechanical laws and mechanical powers have a wide range of influence in the arts of design; for how shall a man embellish his work appropriately who knows not the former, or how economize in the use and application of machinery, without being conversant with the latter? Mathematical science, in particular as to the properties of figures and of numbers, is essential to him—and so to sound, light, and heat—as to the ventilation of buildings, supply of water, and drainage—as to chemical constituents and processes affecting the preparation, combination, and preservation of his materials—as to the natural fitness of metals and minerals, of vegetable and even animal products to be used in building—as to the vast suggestive sources of construction and of ornament that exist in the whole arcanum of nature—how, in all these respects, shall the pupil make efficient or rational progress; or how acquire a mastery of his art, unless he study and be made acquainted with the sciences and laws that bear upon and illustrate its several elements?

History, and, indeed, general literature, as bearing upon the subject of his inquiries, will demand a share of his attention. It is add, however, to be supposed that the pupil can be critically or curiously learned in all these, nor, on the other hand, that a superficial knowledge will avail; but it is considered that by combining attendance to the practice [illegible] scientific portions to an literature, and by combining as far as possible, in one establishment, the means of pursuing an industrious scheme of instruction, that the evils of a too general and desultory system of study, and of widely-scattered sources of information will be largely remedied.

The bringing together of a number of youths and their associate teachers, probably from all quarters of the world (as already promises to be the case); the contact of various minds, influenced by various national peculiarities, but all bent upon one comprehensive enterprise of stimulement; the working together in the various practical development of progress, under practical instructors, and for practical and intelligible ends—these, and a number of other circumstances of a favouring character, must conduce to a rapid progress and an extensive and sound proficiency.

And not least in the assumed merits of this institution are the features pertaining to ordinary or general school education; the neglect of early youth may be repaired here, or the requirements of that period secured, and directed to practical purposes; arithmetic, measuration, book-keeping, classic literature, and the French, German, and Italian languages, which are almost essential to the education of an artist, will be taught in their due routine, and the facility for acquiring them considerably enlarged by association with students and tutors speaking the respective languages of their own countries.

By uniting, therefore, the pursuit of knowledge to a strict system of supervision and instruction—of regular and fixed hours of employment and recreation, and of constant practical tendencies, engaging the students in the designing, fabricating, and applying objects of art, confiding to them at proper opportunities and periods the superintendence of works and workmen, and giving them at the same time the benefits of social converse with their fellows and tutors, whether in study, work, recreation, or refection; paying a strict attention to their morals, habits, and health; in fine, by aiming at the best practical union of the home, the school, the workshop, and the studio, it is hoped that a fine class of men may be produced, fitted to the exigencies of the times, and calculated to advance the arts, and do honour to their country. Neither is this attempt so novel or so extraordinary as it may seem; the history of art in former times, and the practice of contemporary professors abroad, give sanction to the scheme. It is not with every man a gift or a passion to apply himself to teaching in conjunction with the practice of his art, but some of the greatest names of antiquity and of this present age are associated with schools and styles, and indeed it is an important question to be put, as for whether the business of education, paramount as it is above all other business, should not be conducted by and confided to practical men.

Let the groundwork be well laid in the minds of the ardent and generous of our young countrymen. Let their ambition to excel be honestly encouraged and directed. Open to them the pages of past history, on to the glorious and sublime achievements of the architects and associate artists of old, and point out to them the path of equal, or it may be greater distinction (for who shall say what mechanical and chemical science, allied to the inspiration of genius, may produce); and we shall no more hear of the complaints of inferiority, or of the want of original talent in the Fine Arts among our countrymen.

It may be urged by many that this is a gigantic work and should be left to the government, or a company. A moment's reflection, however, will check the thought of the former in an English breast, and the interference of companies with objects of private enterprise, is, perhaps, as much to be deprecated. That this is a legitimate object of private enterprise, may be inferred from what has been already said as to ancient and contemporary practice. And in a matter where so much depends upon the bias of the heart—where fatherly care, as much as artistic sentiment is needed, to guide and form the student—where every interest of the superior is bound up with that of the pupil, associating the success of the former in his practice, with the probity and proficiency of the latter—where an intelligent conception of interest and duty reigns in the mind of the principal—these, it is presumed, offer the strongest guarantees of success, when other arrangements, through companies or co-partnerships, under boards of directors and managers, would be likely to fail.

All that can be done in this respect has probably been done in the London University and King's College, by appointing professors, instituting classes, and giving a course of lectures in Architecture and Engineering; or by taking the matter a step further on to being, tried at the College of Civil Engineers, Putney. The rest must be accomplished in the office or the atelier of the professor, and in works and buildings conducted by him. The pupil in this case takes part in practical operations with an intelligible aim, and a tangible end. He is identified with, or interested in, their progress, and imbibes knowledge of a most profitable kind through grateful and agreeable channels.